

A Work Project, presented as part of the requirements for the Award of a Master Degree in
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“FADO” AS AN ADDED VALUE FOR TOURISM IN LISBON

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Abstract

This work-project is about the impact of Fado in the development of the tourism in Portugal and, more specifically, in Lisbon. It makes sense because it is thought that Fado is not being explored the way it should to have the best contribution possible for tourism. For the development of this work we first wrote about Fado's history, cultural tourism and then interviewed several tourists that were attending Fado performances. These interviews made us conclude tourists appreciated a lot their visit to "Casas de Fado" and that Fado is an important asset for Portuguese tourism development. Because of this conclusion, some suggestions are made to better promote Fado in Portugal and worldwide.

Keywords: Fado; tourism; cultural tourism; Portuguese culture.

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1. Introduction

This work project aims to show the importance of Fado, a typical style of music from Lisbon, the capital of Portugal, considered Heritage of Humanity (Museu do Fado, 2016) in 2011, as an added value for tourism. The author has a personal interest about Fado taking into account that has a passion about it for years and is even planning to start her own business related to it, so this work-project can be a great help.

The author honestly doesn't think tourists come to Lisbon just to listen to Fado, what is thought is that when they are already here it can be a reason for them to appreciate Lisbon in a different and deeper way, and that's what she intends to show. Also, it would be interesting to relate this experience of listening to Fado in Lisbon's streets as something tourists won't forget and eventually, directly or indirectly, something that would help making them advise their friends to come to Lisbon for, because this city is not only beautiful and has kind people, but also a lot of culture to explore, being Fado part of that culture. Basically what the author intends to show is the importance of the country's culture to a tourist, specifically the Fado in Portugal, taking into account it can be a tourist attraction and consequently help the local economy.

In order to do that the author is going to, in an informal way, take some tourists to live that experience and before, during and after that, not only interview them but also understand what are their feelings and how satisfied are they during the night, through some observation. The idea is to try and show them this side of Lisbon not in a touristic way at all, but in the way locals enjoy Fado, bringing them to "tabernas", restaurants, and other kinds of places where it is possible to listen to the traditional Fado.

To start with, the idea is to go to several Hotels where some flyers will be left, explaining what can be provided to these tourists, picking them up at the hotels so they can

come with “a Portuguese friend” and a “fadista” , and have a different and special night, as all nights listening to Fado can be.

In terms of theoretical analysis it will be investigated not only Fado’s history through some papers and by going to “Museu do Fado” (Fado Museum) but also cultural tourism as a whole. What is cultural tourism, who are the cultural tourists, what do they expect to do or see and where do they expect to go when they are travelling, what is better for a tourist agent to do to fulfil the expectations of a cultural tourist and finally, its implications on the economy of the country or city, Portugal and Lisbon specifically.

The interest about tourism and cultural tourism is related with the author’s other passion, travel. The author loves to travel and to know about the cultures that is embedded with when going somewhere so it made sense to relate her two passions, Fado and (cultural) tourism in this work-project.

We should mention that the solutions found to better explore tourism in Lisbon through Fado were based not only in the research that comprised the interviews and studies of Fado as a tourist attraction, but also through personal ideas that could increase the attraction of Fado by foreigners.

2. Research Questions

Three research questions were chosen to perform this study:

1. Could Fado be seen as an added value to tourism in terms of showing the Portuguese culture to tourists and in this way improve their experience in Lisbon?

2. Would a good experience listening and experiencing Fado in Lisbon improve the way tourists see and talk about Lisbon in general? The second research question could lead us to a more satisfied tourist in Portugal, consequently an increase in the number of tourists and finally an improvement of the Portuguese economy. According to the Sustainability Report of

Turismo de Portugal (2011), the factors that influence more a tourist to come to Portugal are related with recommendations from family and friends or even from information provided on internet which makes us understand the importance to provide the best experience possible to people who are already visiting Portugal. Thus, a third question makes part of this study:

3. Can Fado be considered a direct and indirect way to improve the Portuguese economy? In a direct way because tourists spend money going to the “Casas de Fado” and in an indirect way because the ones that considered it a good experience can advise friends and family to come and visit us.

3. Literature Review

3.1 Fado History

To understand this typical Portuguese song it is important to know the meaning of the word by which it is known. Fado comes from the Latin word “Fatum” which originated the word fairy. Its synonymous are fate, destiny, luck, fortune and fatality.

The earliest references to Fado date from the first half of the 19th century, a period of major political and institutional turmoil. The Portuguese kings fled to Brazil to escape the French invasion of Napoleon and when they came back in 1821, brought with them many Brazilians and Afro-Brazilians that had influence in the early Fado songs.

The first well known Fado singer was a young prostitute called “Maria Severa” (1820-1846). She had a famous affair with the Count of Vimioso who was an aristocratic bullfighter and introduced Fado to high society. At the beginning Fado was mostly a song used by the poorest people to complaint about their life and the rulers of the time.

Later on, the political turmoil in which the country was involved at the beginning of the 20th century led these people to include in Fado lyrics references to the left-wing regimes of the time like the Russian, namely fados talking about Marx or Lenine. Reacting to these

political references by the Fado writers, the regime decided to forbid many of the Fado songs as they were written at the time.

Twenty years later, after the Second World War, as they didn't manage to avoid Fado being sung, mostly in Lisbon's underground world, the regime decided to change its attitude. By encouraging Fado lyrics about popular traditions, love, family life etc., they had Fado lyrics changed in their own benefit. Because of this, after the 1974 revolution, the new left-wing regime considered Fado as a song supported by the previous dictatorship and it nearly disappeared for more than a decade. It was only during the 90s that a new generation of Fado singers came to life, most of them not knowing the political origins of the song. (Broughton, 2007).

Fado is usually accompanied by a couple of guitars, a Portuguese guitar and a Fado guitar. The typical clothes worn by the artists are a shawl on the shoulders over a dress for the women, while men should wear a suit.

Fado keeps being sung in the oldest and poor areas of Lisbon like Alfama, Castelo, Mouraria, Bairro Alto and Madragoa.

One of today's Fado's characteristics is that it is performed exclusively with poems, although some of them are written by popular poets. It can be joyful or sad, depending on the lyrics of that poetry. These lyrics are usually about the fortunes and misfortunes of Portuguese people. (Lopes, 2014).

In the popular context of the 19th century Lisbon, Fado used to be sung in leisure meetings, indoors or outdoors, in the fields, in bullfights, in restaurants, coffee shops and brothels. Fado's lyrics were mainly about urban lives.

At the end of the 19th century Fado could be listened in several of Lisbon's theaters. The first historical document about Fado was published a few years later and after 1910 some publications, in which the main subject was Fado, confirmed the song as a popular art.

In 1910 this urban song was also introduced to the fine arts with the painting *O Fado* by José Malhoa, a work that would play a very important part in Fado's iconography.

The decree-law of May 6, 1927, would bring major changes to Fado's performing contexts, regulating the lyrics censorship, the definition of the adequate venues for Fado performances, the compulsory professional licenses for artists, and the gradual implementation of proper costumes for performances, among many other changes. Step by step listening to Fado would become a ritual in Casas de Fado.

After the 1930s these venues would remain in the city's old districts. These changes in the Fado production would necessarily set them away from improvisation, and consolidate the performance of interpreters, authors, and musicians who would perform before a wider public within a wider venue network.

Examples of things that helped spreading Fado were television, recordings, radio broadcasts and cinema. The international propagation of Fado began in the 1930s in Africa and Brazil as preferential performance destinations, with artists like Ercília Costa, Berta Cardoso, Madalena de Melo, Armando Augusto Freire, Martinho d'Assunção or João da Mata and many others. Nevertheless, in the 1950s Fado internationalization process would be consolidated, mainly through Amália Rodrigues. Fado became definitely a national cultural icon, and overcame the boundaries of both culture and language.

In November 2011, the UNESCO committee voted for Fado to be considered as Cultural Heritage of Humanity. This was accepted very proudly by the Portuguese people and helped Fado to be known worldwide and thus, Portugal. (Museu do Fado, 2016).

3.2 Cultural Tourism

The aim of the research about cultural tourism is to better understand what cultural tourism is, what tourists want to explore when they want to experience a cultural trip and

which type of people and of what ages use to travel more on a cultural way. Furthermore, this theoretical analysis will be related with the study about Fado. The idea is to investigate what tourists interested in listening to Fado when they come to Lisbon are looking for with that experience, considering they are probably cultural travellers and want to know more about Portuguese culture, being Fado definitely a good expression of Portuguese culture.

Furthermore, it also pretends to understand the importance of having a night listening to Fado surrounded by Portuguese people as part of a cultural tourist's wishes in his trip to Lisbon. In the end, the author will relate what was thought they wanted at the beginning, through the research about cultural tourism, and what was understood they actually wanted.

So basically, this theoretical analysis will be important not only to understand where to find the right people who would like to have the night proposed, taking into account the type of people, the typical age of cultural tourists and so on, but also to prepare it in the best possible way according to what is expected they want to live. Finally, this study will hopefully add some very interesting information for the tourist agents, allowing them to understand what is the best way to fulfil the expectations of a cultural tourist when interested in listening to Fado.

One of the advantages of Fado in Lisbon as a tourist attraction is that although the city is not far from the main European capitals, it offers this possibility for people to listen to this very typical song in places that are not sophisticated, and that by itself is very special and unique. This is one of the reasons why Turismo de Portugal considers listening to Fado as one of the "Must do things in Lisbon" (Turismo de Portugal, 2013).

Some years ago tourism in Portugal was mainly focused on good weather and nice beaches. This took most of the tourists to places like Algarve. Lately, the big increase in tourism in Portugal has happened mostly in big cities like Lisbon. This can be used as an

advantage for “Casas de Fado” because the number of foreigner clients has increased considerably (Guedes & Jiménez, 2015).

The fact that the number of tourists has increased in Portugal, and mainly in the main cities of Lisbon and Oporto, has allowed more “Casas de Fado” to open specifically in Lisbon, where this type of music comes from. Besides this, the ones that existed already made a special effort to improve their quality so that they could attract more of these tourists. Even the competition between them has helped in this improvement (Torre & Scarborough, 2016).

Being Lisbon the birth of Fado is a good reason for tourists that get interested in Fado and learning more about it to visit the city so that they come to the place where Fado is more sang and where these typical “Casas de Fado” can be found. In reality, Lisbon can be considered the main stage for Fado lovers, and this should be explored as an attraction for tourists (Vana & Malaescu, 2015).

The main thing which made the author study the cultural tourism related to this specific market is the passion she has for travelling, the most she can and the fact that, for her, the most important thing in these trips is to understand the culture of the country or city visiting, being the best way to understand it, living that culture with locals and as a local.

To first contextualize cultural tourism, a definition of tourism will be given. For UNWTO (2014), tourism is what people do when they travel and stay in a place outside the place where they live for not more than one consecutive year for leisure, business and other purposes.

Within the broader definition of tourism, there are some tourists that usually travel for leisure reasons and are very interested in the culture of the country or city they are visiting and want to be deeply involved in its understanding. That country or city can take advantage of those travellers to better explore their cultural items. For that to happen they need to know what could be interesting to show those tourists so that they can have a great idea of the

culture of the country and may encourage other tourists to have the same experiences. What is already known is that the more typical considered is the place they are visiting the more interested in knowing and experience it they are: “If we analyse the most common tourist narratives, we soon realize that there is a continuous repetition of words and expressions, such as typical, native and traditional. (...) In fact, these seem to be quite valid and sufficient utterances, whenever tourism-related professionals need to describe attractions and destinations. These arguments will usually be powerful enough to invite tourists who are looking for genuine cultural representations of a given community, either a region or a country, as most travellers promptly admit to being moved by the goal of meeting and experiencing different, but authentic cultures.” (Kozak & Kozak, 2011, p.135).

According to Goeldner and Ritchie (2003), the culture is an important way of attracting people to a touristic region, being the tourism an incentive for cultural promotion. That is important not only to be sure that culture is essential for lots of tourists but to understand that we should provide the best experience possible for the tourists that visit us. This is another reason why we should worry about the culture of the country because it can help improving the tourism and the economy. It is an incentive to invest in culture.

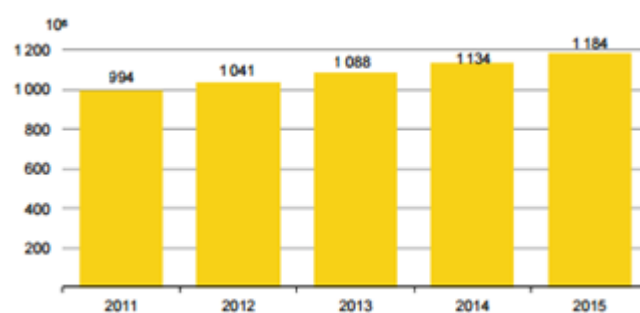
A study found the cultural tourists have the following profile; men and women are equally likely to be cultural tourist, most are in the age group of 20-29 years, 70% have at least a degree or a higher degree and almost 30% of them have an occupation related to culture. 60% of the cultural tourists answer that their primary purpose to visit the destination is holiday. Over 30% go specifically on cultural holidays (ATLAS cultural tourism project as cited in Duhme, 2012). Moscardo and Pearce (1996) describe the cultural tourists as sophisticated, well educated, morally responsible and ‘politically correct’.

4. Increase of tourism in the world and in Portugal, culture and Fados' presence

4.1 Tourism

The more recent data from the UNWTO says that tourism, in 2015, grew by 1184 million of international arrivals in Portugal, which means a 4.4% growth, when compared with the previous year.

Figure 1 – Total of international tourists arrivals, 2011-2015



Source: UNWTO – Barómetro de Turismo Mundial – Maio 2016

Europe received the biggest share of tourists (607.6 million), representing a growth of 4.7% compared with 2014.

Table 1 – Tourist arrivals by destination regions, 2011-2015

Unidade: 10 ⁶					
Região	2011	2012	2013	2014	2015 (Po)
Mundo	994,1	1 040,5	1 088,1	1 133,7	1 183,8
Europa	520,6	541,1	566,8	580,2	607,6
Ásia e Pacífico	218,3	233,8	249,9	264,3	278,6
Américas	155,6	162,6	167,6	181,9	191,0
África	50,1	52,4	54,7	54,9	53,3
Médio Oriente	49,5	50,6	49,1	52,4	53,3

Source: UNWTO – Barómetro de Turismo Mundial – Junho de 2016

So, there is definitely an increase in the number of tourists around the world.

Furthermore, in Portugal tourism had a very positive evolution. In 2015, the tourist accommodation in Portugal received 19.2 million guests and the number of nights tourists stayed in Portugal was 53.2 million, resulting in increases of 10.9% and 9.1%.

The main destinations were Algarve, Lisbon and Madeira, with 73.6% of the total (INE, 2016b). Tourism is definitely increasing in Portugal and it should be availed by offering the best we have in order to improve the country's economy.

4.2 Culture

Culture was responsible for 1.7% of the national NVA (net value added) from 2010 to 2012 and 2% of the employment in full-time (INE, 2015). This is why culture is so important for our countries' economy.

According to the Employment Survey, in 2014 the employed population in cultural and creative activities was 78.4 thousand people, 7.3% more than in the previous year.

In 2013, the total of companies with cultural and creative activities were 49 691, with a business volume of 4.4 million Euros and a net income of 88.2 thousand Euros (INE, 2015).

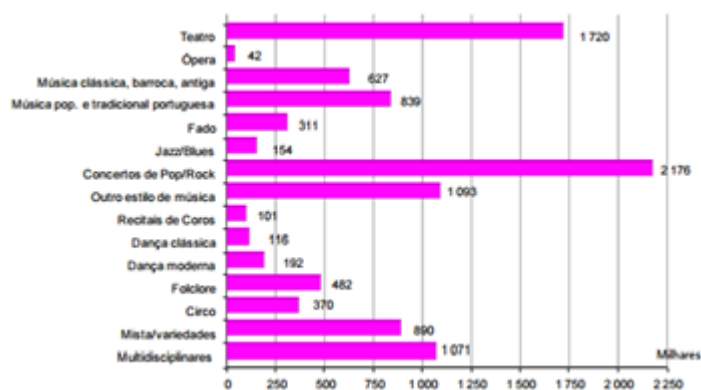
In 2014, there were 29 666 live show sessions, with a total of 10.7 million people watching and 4.3 million paying for a ticket, generating an income of 70.5 million Euros. Compared with the previous year, there was an increase of the number of sessions (1%), the number of people in the audience (20.8%), the tickets sold (13.7%) as well as the tickets income (17.4%).

From all the different types of shows, it was music that had the larger number of people watching. However, Fado shows still have a small number of people attending (311 thousand), compared with other stronger kinds of music, so there is still a lot to improve.

Besides that, culture can be a good way to avoid the seasonality in tourism related to the called "Sun, sea and sand" type of tourism which was where Portuguese tourism was

initially based on. Cultural tourism is basically a way to differentiate tourism in order not to depend only on a type of tourism that is based in seasonality but to improve the attraction factor to the tourists that visit us.

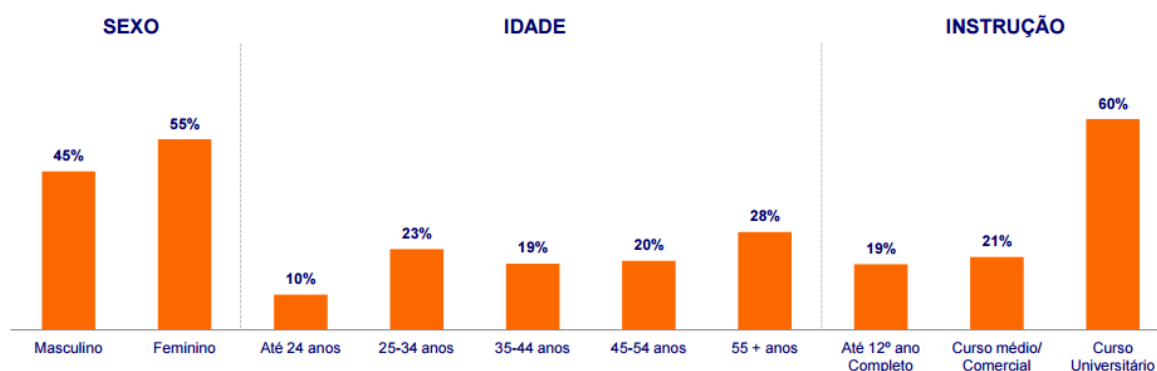
Figure 3 – Audience of live shows, in 2014



Source: INE –2014

If we look at these figures showed by Turismo de Portugal, we notice that 60% of the foreigners that visit us have a high degree education. We assume that this kind of people have an open mind to attend cultural venues and so the possibility of them to be more interested in listening to the typical Portuguese song is very real.

Figure 4 - Who are the tourists that visit us?



Source: Turismo de Portugal

If we further analyze this study from Turismo de Portugal (2015) we notice that although 79% of the tourists refer that cultural activities were one of the most important parts

of their visit, only 58% managed to attend those cultural events. This means that culture venues like listening to Fado should be better explored.

5. Methodology

The author conducted interviews would be the best way to gather information, in order to better understand what motivates a cultural tourist to listen to Fado while he's here in Lisbon and what was the level of satisfaction he took out of the night he spent listening to it, without previous assumptions, and with the possibility of changing the course of the interview, depending on the answers of the interviewee, although there will always be a base script (semi-structured interview).

Furthermore, the greater benefit of an interview is that you are face-to-face with the interviewee so you can clarify misunderstandings at the precise moment (White, 2000).

The places where the author first decided to put some advertising about the Fado night out was at 5 stars Hotels, taking into account what Moscardo and Pearce (as cited in Duhme, 2012) says about cultural tourists, that they usually are “sophisticated, well educated, responsible and politically correct”. This made her think that 5 stars Hotels would be the best place to find the people she is trying to reach. However she understood that the experience she was trying to offer would not be the kind of experience someone staying in a 5 stars hotel would like to have so she has decided to advertise the scheme at less luxurious hotels and hostels, assuming that some of the cultural tourists are people who really want to embrace the culture and live the most possible an experience with and as a local so they are looking for less sophisticated places.

This study was made through 23 interviews with people from 30 to 70 years old. The majority of the interviews were group interviews, so it had to be taken into consideration for the discussion not to be only between the interviewer and a “leader” but have the entire group

participating. During these interviews the interviewer functioned more as a moderator, asking something and then letting them answer separately, reaching a consensus in the end.

Sometimes people responded one at a time, excited to be clear in their opinions. During the interview, there were some times when the interviewer was just pretending she was having a normal conversation only because she was curious about peoples' opinions, while some other times she informed the interviewee about the study and in those occasions she would be writing down everything that seemed important to her studies while they were speaking.

Besides the interview, the methodology of study was also very focused in some observation. "For that to succeed it has to have been identified exactly what it was looking for" (White, 2000). The observation was settled before and would be related to the way they had decided to dress for that night, the happy or not faces of the people during the entire Fado tour, their enthusiasm or lack of it, their concentration during Fado performances, their interest about everything happening around them, the comments they were making, the way they talked about the night they were living or had lived. This observation was a participant (where the researcher becomes absolutely involved in the situation researched) covert (where the people observed don't know they are being observed) observation in order not to influence the behaviour of the tourists.

6. Results

The author has decided to take tourists to the most typical places taking into account the findings about cultural tourists. Cultural tourists want to live the more genuine experience possible when travelling to another country. It was first thought the better way to announce what the author wanted to offer would be 5 stars hotels. However, when the author went to distribute the flyers at the 5 stars hotels she understood that people staying at those hotels

usually expect a more sophisticated experience and so she decided those were not the tourists she was trying to study for now.

Taking that into account plans were changed and the author went to distribute flyers at less luxurious hotels, airbnb houses and even hostels. The result was great. People adhered a lot to the idea, it sounded perfect for them, cultural tourists, to have a Portuguese experience with Portuguese people. The idea not only sounded good for the tourists but also for the owners of the different places. It was received almost always like “Ok. It sounds perfect. What about doing it tonight?”

At the “Casa de Fados” it was understood there was pretty much a consensus between all tourists. The night listening to Fado definitely improved their trip to Lisbon. They all loved it, specially for the veracity and emotion it (Fado) overflows. “Before I came I thought I wouldn’t like it because people told me it was sad, but I don’t think Fado is sad” (American Tourist that said he was thinking about moving to Lisbon. He was in Lisbon for the 5th time and those nights listening to Fado influenced a lot his passion for Lisbon. He listened to Fado for the first time when he first visited Lisbon and he felt in love for it straight away. Interview randomly realized already at “Tasca do Chico”).

The majority of people, except the Brazilians, don’t understand the lyrics but consider that not important for them to appreciate the night. They like the environment, and the way everybody is focused when “Fado is happening”, They like to be surrounded by Portuguese people as they are in a not touristic environment at all. They like to go there to understand more about the Portuguese culture, so much different from other European cultures “I don’t think there is a better way to know the Portuguese culture than this (coming to a Casa de Fados and do what Portuguese people do with them), I’m sure it is much better than going to museums” (Brazilian tourist).

They like the feeling people singing transmits to them, the pain, the fact that even without understanding what they are singing they can still be sure people are singing deep things from their hearts. “It’s beautiful. It’s deep. It’s pain.” (Polish tourist). “I like the mood, the atmosphere. I like that it is so authentic. I like that people are connected and focused on what is happening like they are actually feeling something. I can also understand through observation, and without understanding a word of the lyrics, that the song he is singing is really connected with him” (Syrian tourist).

It’s actually amazing how they like basically the same things a Portuguese Fado lover likes. Because Fado is more than music, it is the feeling of people singing, the environment, and everything they say. A good singer can be a bad Fadista and the opposite is also true but that was something the author thought the tourists wouldn’t understand. Apparently they do. “We went to an expensive Casa de Fado yesterday, but we prefer this one. There they had definitely good music, the singers were great, the food was good and the service excellent, but the atmosphere lived here (at “Tasca do Chico”) is unique” (Greek tourists).

Some of them assume that Fado can be representative of the Portuguese culture saying they think Portuguese are melancholic, reflective and quieter compared with other nations: “In Brazil everything is party. People are never calmed down listening to quiet songs. They are always talking and really enjoying the company of each other. I like that Portuguese people gather here and they sing, they appreciate culture and at the breaks they talk and discuss things” (Brazilian tourist) “I am not a particular fan of Fado. However, I like to be here because I can understand more about the Portuguese mentality. (Polish tourist).

Almost all of them have heard about Fado only when they arrived in Lisbon for the first time and some of them just knew about it when they were walking through the Alfama or Bairro Alto streets. Almost all of them are interested to know more about Fado’s history, asking a lot of questions about it, and even wanting to repeat the night experience, saying they

are planning to go again to a “Casa de Fados” the following day . That can make us conclude that there is no doubt that if they go to the right places they like it, although they are definitely in need to know more and more from the beginning.

It is still possible that a tourist comes to Lisbon and doesn't listen to Fado or even hears about it and that is a problem to solve, because it is important for us Portugal, directly and indirectly. Directly in the sense it is economically beneficial and indirectly because it is a reason why tourists can better appreciate Lisbon and recommend it when back in their countries, which was ultimately said as the strongest reason why tourists decide to travel to Portugal.

Contrariwise there were few who have listened about Fado before arriving in Lisbon and always for good reasons, from people who had heard it, loved it and recommended it or from friends passionate about some specific singers.

This, once again, makes us understand the importance of a good Fado listening experience and the importance of showing to these people what Fado is and have them spend a special night listening to Fado. “I've heard about Fado before because I have a friend who loves Mariza” (Belgium tourist) “I've heard about Fado before because Mariza was in Poland some years ago” (Polish tourist). For instance, the fact they have a specific reference of a Fado singer, proves that it would be important to invest in Fadistas and guitar players to go and show Fado around the world. And Fado should be exported not only through Mariza and Carminho, the best known Fado singers of today, but many others.

It is also interesting and curious to denote something the author observed. In the nights with more tourists and less Portuguese Fado lovers, the environment was more “at ease”, which shouldn't be the right environment to listen to Fado. People were less focused during the Fado performances, more talkative and the idea of what Fado represents was less denoted. It is even possible to understand it through the attitude of the man that introduces the artists of

the place who is a real genuine character and is never happy when the “house” is full of tourists. This is clear to prove that everything done in order to increase the number of tourists in Casas de Fado should be always done carefully so not to damage the Fado culture.

7. Proposed Solution

There is no doubt that listening to Fado seems to be an important part of the entire experience of a tourist in Lisbon. For that reason, they must be informed about what it is, where to go, and maybe have the opportunity of knowing some Portuguese people who can take them to really typical places where they can listen to traditional Fado. Besides, almost everyone interviewed have only heard about Fado when they arrived in Lisbon which means it should be better advertised outside Portugal.

The main idea of this thesis is that, taking into account that tourists do like very much to listen to Fado and, in doing that, the way they appreciate Lisbon is changed in a positive way, exponentially improving their experience in Portugal, it is very important to better explore the situation as this will result in the raise of recommendations to friends when they return to their countries, which the author understood is probably the main factor that makes people visit Portugal, (because of friends and family recommendations).

Being the cultural tourism a growing market, we should think of different ways to have more people knowing about Fado, not only in Portugal when foreigners are already here, so that all those who come to Lisbon consider Fado as one of the “Must do in Lisbon” but also export Fado in order to open the minds of people that were not even thinking in the possibility of travelling to Portugal.

In order to have Fado better known in a global scale, the author had some ideas. The first would be a musical that was already shown in London by a Portuguese who was living there at the time. The musical explained what Fado was to people who had never listened to it

or lived it and at the same time it tried to create the atmosphere lived in a real Casa de Fados, diner being served there and a few Fado singers acting.

The second idea would be to really implement the business the author thought about, using the research of this work project but in a bigger scale; Making deals with hotels, Casas de Fado and a “connector” person, having tours prepared ranging clients from 5 stars hotels to the people that stay in hostels, with different programmes, but always with the possibility of visiting the places with local people, and even with Fadistas, carefully chosen,. The 5 stars hotel clients would have a more luxurious tour, with a driver to pick them up and go to the best places to listen to Fado in Lisbon. The hostel clients would have a simpler tour, maybe just going to places where you can drink a beer and listen to Fado after diner, but with a good and genuine (not commercial) experience anyway, because that is another problem of many places where people can go listen to Fado resulting in a wrong idea about what Fado really is. Another problem of some Casas de Fado is that the majority of Portuguese people don’t have money to go and have dinner there, at least on a weekly basis, as they are so expensive. Even people that like listening to Fado in general only go there on special occasions. The economic situation of the country have been moving Portuguese people away from those places, because today it is a luxury to go to a “Casa de Fados, but Portuguese people haven’t lost interest in Fado (Estrela de Castro, 2015). “If before we used to have an average of 80% of Portuguese people (in “Casas de Fado”), today we have not even 40%” (Associação Portuguesa Amigos do Fado President). And that is a problem because part of a night listening to Fado is the environment. So it would be a good option to make Casas de Fado what they used to be some years ago. It would be good for the Portuguese and for the tourists who want to live the more genuine experience as possible.

The third idea would be to make a book with the history of Fado, including some important names of Fado as Amália Rodrigues, Alfredo Marceneiro, Lucília do Carmo,

Armandinho, in order to promote it and put it in all hotels and hostels. A simple and small book but as complete as possible so that all people arriving in Portugal could read it more or less quickly and get interested in Fado.

The fourth idea would be to invest in a Portuguese guitar player, a classic guitar player and a Fado singer so they could go around the world showing not only the Fado but also specifically the Portuguese guitar and once again evoke curiosity in people to know more about Fado and, finally, about Portugal.

The fifth idea would be to replicate a good Casa de Fados in cities like Madrid, Paris, Hamburg, Rio de Janeiro, and others with a lot of Portuguese residents that could keep the environment and be attracted by it and at the same time bring locals of these cities to go there and discover more about Fado and the Portuguese culture.

We want people to think in Fado and Portugal as they think about Argentina and Tango. We want people to think that going to Portugal without having a night listening to Fado is like not going to Portugal. But beyond that we want them to think that not only because it is “Heritage of Humanity” but also because they had a friend who went and had an incredible genuine night that showed him a lot of the Portuguese culture.

7.1 Musical “Once in Fado”

“Once in Fado” is a musical that’s been already on stage in London, written by a Portuguese Fado lover who was living there at the time. “Once in Fado” promised “a musical event that will take you on a journey through the streets of Lisbon in the heart of London (...) There is excellent Portuguese food and wine on offer too. It is something between a theatre piece and a Fado concert, (...)”. It recreated the authentic environment of a Fado house, promoting the most emblematic qualities of Portugal and showing Fado in an educational and interactive way through a sensorial experience of a realistic set. “It tries to demystify Fado for

a nonPortuguese-speaking audience”. (By Simon Broughton, from Songlines magazine). The target was people interested in Portugal as a cultural destiny to live or to visit, Portuguese missing home and their origins and general public interested in cultural events related to Fado and Portugal.

That would be something to happen from summer to summer in Lisbon and would be like an introduction to Fado, before people actually go to a Casa de Fados to live what they have learned before, including some Fado history. The structure was already made for the London show so the implementation would be easy. The main concerns would be related with advertising, how and where. Despite the implementation in Lisbon, the recommendation would be to continue spreading it globally by repeating the exhibition in other places of the world with a script adapted to every country.

The idea would be to spread it all over the world and furthermore to have a place to do it the whole year in Portugal so that tourists could have a first idea of what Fado is in order to go to a Casa de Fados afterwards and feel more integrated and with a better idea of what they’re living.

7.2 The book

The idea of the book is to be one of the first things tourists see when they arrive in Portugal. It is supposed to be at the entrance of all types of hotels. This book would have a bit of Fado history, always referring important names of Fado, including not only Fadistas but also some important guitar players. The names would obviously include Amália Rodrigues, that was someone with a different voice from all the others, but it would be also important to include other names less well known from great Fadistas that did not have to be always good singers, as Alfredo Marceneiro, Fernando Mauricio, Lucília do Carmo, Hermínia Silvia. The

guitar players referred would be specially the ones who have done important Fados as Armandinho and so on. Each name would always have a bit of their personal history.

Besides, it would have the importance Fado already has outside Portugal, including some statements from people who have listened to it and it changed their lives. There is the example of a French woman who heard Amália for the first time and started learning Portuguese because she fell in love with the way she sang and this woman understood she was saying something very special that she wanted to fully understand. (Reportagem)

Finally, it would have some recommendations of Casas de Fado to go in Portugal, explaining the concept of each one, as “expensive ones”, “typical ones”, “with fixed Fado singers” or “Fado vadio”, where you listen to different people depending on who shows up that day.

It would have a list of the average prices people would have to pay to have dinner or drink something in each of them.

7.3 The Business

The idea of the business was to have something similar to what was done in this Work Project in order to analyse the grade of interest of tourists in Fado and what would they expect from a night out listening to Fado or the things they liked the most after that experience. Having concluded that they do appreciate almost the same thing a Fado lover does, people singing with feeling and the environment full of Portuguese people who they can understand that are really focused on what is happening and really enjoy listen to Fado, it is important to maintain this atmosphere in Casas de Fado. Unfortunately, a lot of Portuguese people don't have the possibility of going to a Casa de Fado, at least on a regular basis, being so expensive. So the idea would be that Portuguese Fado lovers would take the tourists to go out to the Casas de Fado and all the tourists would have to pay would be their dinner. That would be

something good not only for the tourist, because he would have a genuine experience, but also for the Portuguese person who would have the possibility to continue going to a Casa de Fado regularly and for the Casa de Fado who will still have Portuguese people attending, maintaining the right environment when listening to Fado. Then, the tourist could pay a tip, if he wants, to the person that took him there. The number and type of people going with the tourist would be decided by the tourist himself.

7.4 Fadista and guitar players tour around the world

The idea would be to pay to a Fadista, a Portuguese guitar player and a classic guitar player to travel around the world and showing what Fado is in different places, like embassies and restaurants. The support of the Portuguese ambassadors and the Portuguese community around the world would be crucial to make this happen with a good audience. This would be done with the goal to once again attract Portuguese people living outside Portugal to remember their origins as well as foreigner people, in order to have their curiosity about Portugal grow and, with that, have them enthusiastically looking into the possibility of visiting Portugal and learn more about Portuguese culture.

7.5 Replicate Casas de Fado in important cities around the world

The idea would be to literally replicate Casas de Fado in important cities around the world, specially cities with a lot of Portuguese people or special interest about the Portuguese culture like Macau, Bali, Rio de Janeiro, Madrid, London, Paris, Luxembourg, and so on.

The decoration would be as close as possible to what a Casa de Fados uses to be in Portugal, with photos of Fadistas or some old paintings and guitars in the walls, making the cosiest atmosphere possible. The tables would have at least one candle and the lights would be off during the Fado performances.

There would be at least a local Fadista strictly dressed in black, with a shawl, big gold earrings and high heels, a Portuguese guitar player and a classic guitar player also well dressed. It would be a “Fado vadio” place, where people who wanted to sing that night just asked the presenter to do so. That’s one of the reasons why it would be important to be in cities with a big Portuguese community.

The food served would be traditional Portuguese, including the wine. It would be a good way for Portuguese people living abroad to remember Portugal and show a bit of their culture to foreign friends. It is also a way to have foreigners being more interested in Portugal, by understanding a bit of the Portuguese culture and probably think of travelling to Portugal one day, by falling in love with our culture.

8. Conclusion

The conclusion is that the organizations concerned about tourism in Portugal are not thinking of Fado as an essential way to attract foreigners to visit us. This study shows how important it could be to take Fado into consideration when “selling” Portugal as an interesting country to visit, and that should be started outside of Portugal. A deeper study should be performed in order to realize the level of satisfaction of tourists by going to Casas de Fado, the number of people that are already in Portugal and go to a Casa de Fados and the possible outcome of investing more, enhancing Fado as a “Must do” in Portugal.

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